

# MOVIE

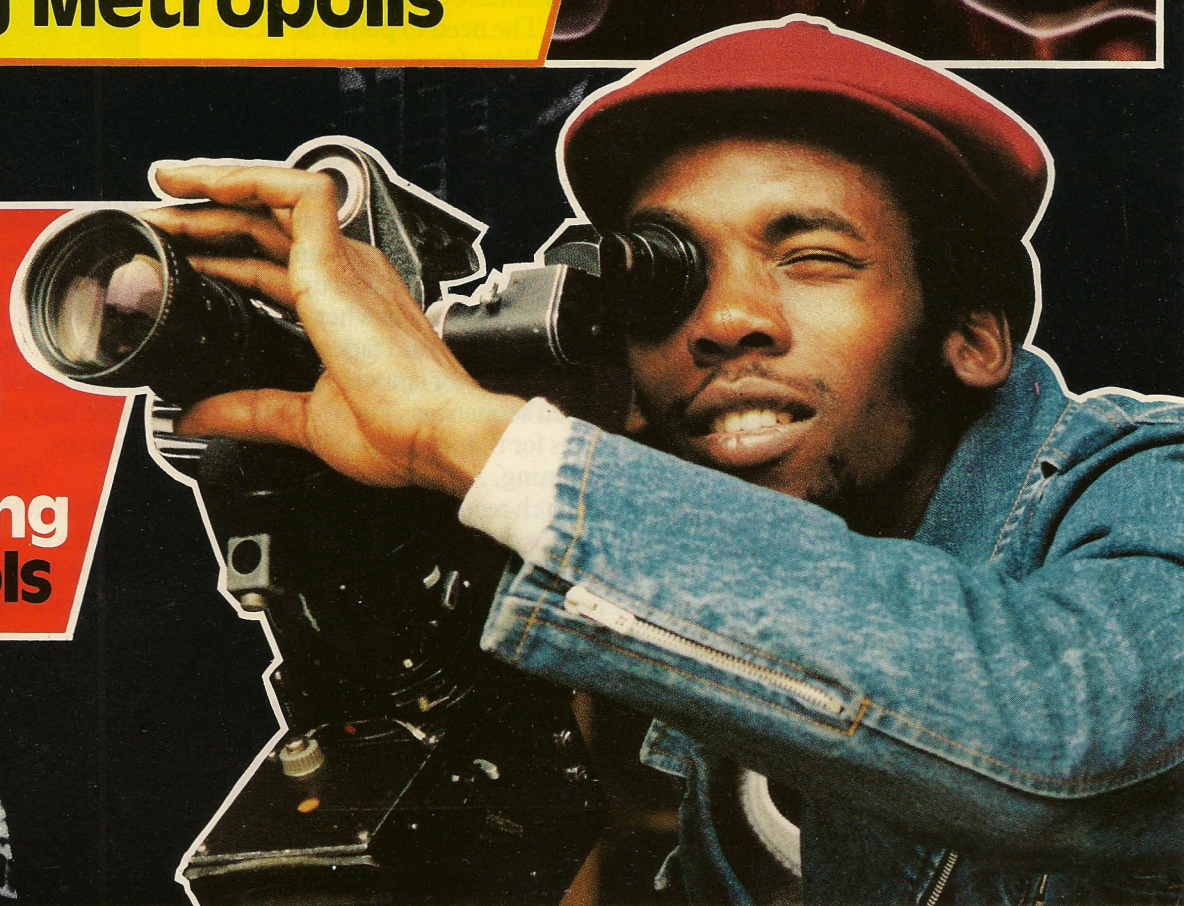
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MAKER

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CINE FOR TOMORROW  
Tinting Metropolis

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BRITAIN'S BEST MONTHLY FOR CINE TECHNIQUE





# AROSY C



Beryl Shapps

**Beryl Shapps tells us how to add a tint to black and white films, as was recently done with *Metropolis***

**L**ast time I wrote about super 8 black and white film, the telephone didn't stop ringing, so despite the higher cost of filmstock and developing, more interest than ever has manifested itself.

With current interest in revival of old films, and their being re-produced with colour aids, it is only natural for amateur film makers to want to imitate the concept. Films like *Metropolis* are making a come-back with added tones. Not that this is a new idea. Even from early Cinema days the Great Directors experimented with colours. Hand colouring was used in 1894. Edison created colour prints in his Kinetoscope almost from its beginning. Literally each frame had to be painted by hand. However, so long as the film was not too long it was a manageable process.

## COMMERCIALISED

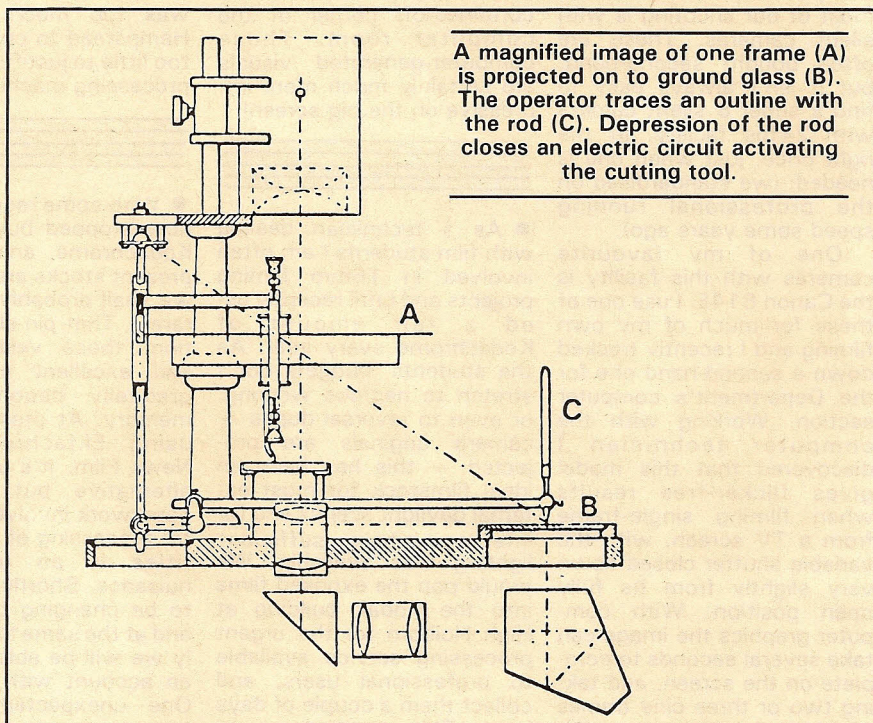
By 1907 the advent of longer films required more commercialised methods and tinting was developed. The developed black and white stock was immersed in a bath of dye. The gelatine base of the emulsion would uniformly absorb the dye and the film

darkest areas of the film are subject to the colour change.

## POPULAR

At one stage, it became popular, in France, to make stencils of individual frames of film, so that colour could be laid on quite quickly. An ingenious machine was designed for this purpose. The template could then be laid over the frame and colour quickly applied through the holes in the stencil.

In the same way, it is possible to add colour to your own black and white film. Going further into the subject, we're always being asked about home processing and it's necessary to talk about the processing of the film, prior to adding colour. Since, as I said



A magnified image of one frame (A) is projected on to ground glass (B). The operator traces an outline with the rod (C). Depression of the rod closes an electric circuit activating the cutting tool.

would project a monochromatic image. Attempts were made to match the mood of the film to the appropriate colour.

Colour toners are still available and can be used experimentally. The depth of colour can be varied by the time allowed in the bath.

Toning, on the other hand, works on the basis of chemically changing the composition of the silver salt in the film stock, which brings about a change in colour. In this case the

before, an artist chooses his materials to suit the mood, the film maker has the same choice; otherwise you might just as well film in the most natural colours available and obtain lifelike images.

## OPPORTUNITY

Firstly, let's talk a little about home processing, where you will have the opportunity of adding colour tones. Laboratories like Ann Whitfield's in



# OUTLOOK



*Metropolis* a tint. Giorgio Moroder has recently re-released this classic film, with a tint and sound-track added.

Keighley are not able to offer the facility, (since cleaning down from processing straight black and white would not prove economical). What you need to process at home is quite simple and I'll detail below the equipment needed:

**Changing Bag** — to allow breaking open of the cartridge and putting on to the reel from the developing tank. Of course, if you've got a dark room, you can work in there, but such luxury is not an essential requirement for development of super 8 black and white.

**Cartridge Opener** — Kodak film cases can be difficult to split open, and this cracker has an edge which allows the flange of the cartridge to be loosened, so that the lid can be peeled back. Again not an essential item, but handy.

**Super 8 developing tank** — a necessity, as the film width spiral must be correct. The type we sell at the Widescreen Centre, both here and in the USA, is only 3 lbs in weight and 11 inches in diameter x 1 inch high, so this isn't a bulky item to store when not in use. Once the film is on the reel

**Colour  
Tone**

**Film  
Labs**

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